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# American Art News

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## A REMBRANDT FOR BOSTON.

(Special despatch to AMERICAN ART NEWS)  
Boston, Jan. 7, 1915.—The opening of the new Wing of the Boston Museum of Fine Arts, the gift of Mrs. Robert D. Evans, which will probably be an event of Feb. 2, will have as its chief feature an unusually fine example of Rembrandt, "Young Samson," secured some few weeks ago by a local patroness of art.

J. D.

The picture which is well known to all visitors to the Sedelmeyer Galleries in the Rue Rochefoucauld, Paris, where it had a prominent place for some time past, was brought over last summer and the sale really took place over a fortnight ago. The canvas measures four feet ten inches in height and four feet one inch in width. It came from the Hope collection of London to Mr. Sedelmeyer, is endorsed by Doctors Bode, De Groot, Friedlander and Valentiner, and is to be reproduced as a frontispiece in Dr. Bode's forthcoming ninth volume of his work on Rembrandt and his paintings.

The canvas will presumably, in time, be included in the collections of the Boston Museum.

As will be seen by the reproduction of the canvas on this page, which the ART NEWS is fortunate enough to be able to present to-day, it depicts a young man seated in a massive arm-chair, his right hand resting on a small round table. His powerful head, enframed in long curling hair, is turned three-quarters to the left. He wears a large blue turban gleaming with gold and jewels and surmounted by an aigrette. A tunic of brocade, held together by a girdle of cloth at the waist, falls over his knees. It is fastened at the breast by a gold clasp, over a shirt of fine white cambric, cut low, and leaving the sturdy throat bare. A heavy cloak of black fur edged with a lighter fur, falls in majestic folds from his shoulders. Behind him is a dark drapery, and the columns of a vaulted hall.

The picture is a striking one and most characteristic in color.

## ARTISTS' RELIEF FUND SALE.

The art exhibition and sale organized by American artists for the relief of French Soldier-Artists, will take place at Knoedler's, Feb. 1-15. The display will consist of paintings and bronzes by "invited" American artists of prominence residing in New York, Paris, London and other European cities, and will comprise more than seventy works of a high order. Prices are to be fixed by the donors at the lowest figures consistent with their obligations to dealers, collectors, etc. Works not sold will be returned. No artist or dealer will share in the sales returns and there will be no "reservations" and no auction. An admission of 25 cents will be charged, the proceeds to go to the Relief Fund.

Offers of donations from artists who owe their training to France were so numerous that the committee was obliged to close its lists some weeks ago, owing to lack of exhibition space.

The committee in charge comprises Herbert Adams, Chairman; John Flanagan, Francis C. Jones, Roland Knoedler, Jules Turcas, W. B. Van Ingen, W. N. Taylor, Secretary, and William A. Coffin, Chairman of the Relief Fund Executive Committee, ex-officio.

## DIRECTOR SAGE HONORED.

Miss Cornelia B. Sage, director of the Albright Art Gallery, Buffalo, has been awarded a medal by the National Institute of Social Service for her work as museum director, art critic and literature in general. Miss Sage is the only museum director so far honored by the Institute. At a dinner to be held in New York, Jan. 15, medals are to be awarded by the Institute to Eugene Brieux, Andrew Carnegie, Luther Burbank, Myron T. Herrick and Miss Anne Morgan.

## PARIS AID TO ARTISTS.

The Municipal Council of Paris discussed on Jan. 6, the difficult situation in which painters, sculptors and engravers are placed by the war. It authorized the Fine Arts Committee to make an exceptional number of purchases and give extra orders for the first half of this year.

## MACMONNIES' DESIGN REJECTED.

The design of Frederick MacMonnies, for the Angelina Craze fountain in City Hall Park, has been rejected by the Municipal Art Commission as the design was said to bear no relation to the City Hall "either architecturally or sculpturally." MacMonnies has been invited to try again. He is at his home in Giverny, France, where he has turned his studio into a hospital for wounded French soldiers. A male figure representing "Civic Virtue," standing over the prostrate siren, "Vice," surmounts the design.

## EGYPTIAN GEMS FOR BOSTON.

An amethyst necklace, believed to have been worn by Crown Princess Sat-Hathor-Ant in the twelfth Egyptian dynasty, is on its way to the Museum of Fine Arts. Dr. Flinders Petrie, who forwarded the necklace, says it is one of the finest he has seen, the settings being gold amulets of unique workmanship.

## PROBABLY NO BLAKESLEE SALE.

A petition of the administrators, The Columbia Trust Company and Mrs. Clara W. Blakeslee, widow, of the estate of Theron J. Blakeslee, art dealer, filed in the Surrogate's Court Tuesday last, asks the Surrogate to advise them concerning the propriety of selling, the price and the time of sale of approximately seven hundred paintings left by Mr. Blakeslee.

Mrs. Blakeslee states that she believes the estate "would suffer irreparable injury by any sale prior to the fall of 1915."

The petition relates that Dr. Paul Mersch, of Paris, France, a creditor of the estate, made an appraisal of Mr. Blakeslee's paintings in the spring of 1914, placing their value at \$713,855. Mr. Blakeslee, it is said, failed to keep accurate accounts, but the petitioners assert that, to the best of their knowledge, the cost price of the paintings left by him was \$834,232, exclusive of interest on payments for purchases. It will

## ART ON THE FIRING LINE.

Andre Saglio, the French Foreign Minister of Fine Arts, is at present Brigadier at the Dépôt of the 55th Artillery Regiment at Orange (Vaucluse). Maurice Denis, one of the greatest modern painters, who decorated the Champs Elysees, is guarding railroad tracks and wearing wooden sabots, and George Des Vallieres was fifteen days ago Captain in an Infantry Regiment at St. Jean du Var. Lucien Simon is in Paris, but his son is a prisoner in Germany. Prinnet is at Bourbonne les Bains, where his wife is busy at the Military Hospitals and Dauchez is at la Palud par Pont Lablée (Finistere) with his wife and six children waiting to pass before a Council of Revision. Ménard is at Royon. The son of the artist Menier is said to have been killed by a German aviator, while Charles Cottet has just lost one of his nephews. Bernard Boutet de Monvel was wounded sometime ago, but is back at the front. Roger de Monvel, of the Carnavalet Musée, who is a writer of great ability, has been wounded, but not very seriously. The son of André Michel, one of the Directors of the Louvre, has been killed. M. Paul Vitry is still in charge of the Louvre of which he is Director, and while he is waiting to be called to active service at the front, he is organizing the French section for the Panama-Pacific Exposition. M. Vitry writes that notwithstanding the difficulties, as the artists are all at the front, that France will be well represented at San Francisco, and he is making heroic efforts to collect some important works. M. Paul Vitry holds a high position in the regard of artists, and, therefore, the French section of the Panama-Pacific Exposition probably will contain some rare treasures.

## TWO STUART PORTRAITS.

In the private residence in Washington of a former Philadelphian, the late Dr. James Laws, U. S. N., an old-time merchant-prince of the days of clipper ships trading with the Orient from this port, Peter Miercken and his wife, are subjects of portraits by Gilbert Stuart.

The fortunate possessors of these fine old canvases relate that the merchant, besides being one of the most prominent citizens of foreign extraction, was also held in affectionate regard by all classes for his open-handed deeds of charity, so much so, that there was current a popular expression caught up very likely from some grateful one, assisted by him, "Bless the Lord and Peter Miercken," showing how well he was held in public estimation. In addition also there are two excellent portraits of members of the family by Thos. Sully.

## HOSPITAL GETS \$10,000.

The very successful "50-50" art exhibition and sale held by Mrs. Harry Payne Whitney at her studios, 8 W. 8 St., for the foreign artists, closed Dec. 31 with \$8,000, realized and so many prospective purchasers that it is certain that the sum will reach \$10,000 net for the Fund. A greater part of the proceeds will go to the American Ambulance Hospital in Paris, as many of the artists decided to give their share to the charity.

## FOREIGN ARTIST RELIEF FUNDS.

The first part of the proceeds, of what is now generally known as "the Partridge sale" of works donated, and put in with a reservation, at the Plaza ballroom and Clarke's auction rooms for the benefit of French and Belgian artists, and which it is announced amounts to \$6,000, it is stated in a daily, will be sent at once to Europe to buy food to be distributed through French and Belgian Museum Directors, \$3,000 to France and the same amount to Belgium. Although no detailed report has been made of the net proceeds of the auction sales which were stopped before conclusion and a letter sent Mr. Partridge by the ART NEWS asking for information remains unanswered, it is stated in a daily, that some \$10,000 has been raised thus far for the fund from the two auctions, and private sales since that time at Mr. Partridge's studio, No. 15 W. 38 St.

## PYLE PICTURES DAMAGED.

Two fires, an odd coincidence, took place January 4 in Wilmington, in houses belonging to Mrs. Anne Pyle, widow of Howard Pyle, the artist. The houses are a mile apart, and in both places valuable pictures painted by Mr. Pyle were injured.



YOUNG SAMSON  
Rembrandt

Recently purchased by a Boston art patroness and to be shown by owner at Bos. Museum

## "THE LATEST INDIGNITY."

The "North German Gazette" of Berlin announces that Privy Councillor Clemen of the University of Bonn, formerly exchange professor at Harvard and an art "expert," has been appointed official inspector of artistic monuments in the departments of France occupied by the Germans.

The "Temps," of Paris, asks if the object is to complete the destruction of works of art.

## DONOR OF SNAKE GODDESS.

The Boston Museum announces that the donor of the gold and ivory statuette of the "snake goddess" from Crete, is Mrs. W. Scott Fitz, who has already given to the museum several valuable works of art, including pictures by Fra Angelico, Nicolas Maes and Goya.

## WINTER ACADEMY SALES.

Sales at the Academy during the past week were: E. L. Henry's "Gathering Chestnuts," \$300; "Girl at Piano," by George Bellows, \$1,500; "Indian Hunter," by Paul Manship, \$250, and "Bronghorn Antelope," also by Paul Manship, \$250; Bruce Crane's "Gray Weather," \$400; Charles W. Hawthorne's "Le Peignoir Rose," \$1,500, and George Bogert's "August Moon," \$1,200.

be recalled that Mr. W. E. Roberts, a London "expert" was brought over by the Administrators last autumn to appraise the paintings, but the figures of his appraisal are not given in the petition. It would be interesting to compare Mr. Robert's appraisal figures with those of Dr. Mersch.

## NEW BEAUX ARTS HOME.

The Society of Beaux Arts Architects is altering for its new home, the spacious granite and brick building, 126 E. 76 St., formerly the stable of Mr. Jacob H. Schiff. On the ground floor there is an exhibition hall, forty by one hundred odd, with a south skylight. The second floor is divided, besides offices, into a lecture room, sculpture and architectural ornament studios, where the instructors will be furnished by the National Sculpture Society. The third floor will be given up to studios for modelling and drawing from life.

## CENTURY TO MOVE.

On Feb. 1 the Century Magazine will move from Union Sq., where it has been 33 years, to the Armory Building, Fourth Ave. and 26 St.

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### WHITNEY WARREN'S PROTEST.

Mr. Whitney Warren has addressed a letter to the American Institute of Arts and Letters, published under date of Dec. 14 last, in the Paris Herald, after his return from a four day trip through the devastated cities of Northern France and Western Belgium. Mr. Warren begs for an energetic protest from the American people, "if it can be hoped to save anything that is sacred or beautiful in the countries occupied by the enemy." He declares that the destruction of the old artistic building of Ypres was "absolutely useless" and that that same applies to Arras, and asserts that "the code practised by the Germans is devoid of all honor, decency or mercy." He concludes as follows:

"There is but one question that can arise in anybody's mind regarding all this:—How will the Allies behave when they arrive in Germany? Namely, the question of reprisals. Of this I am convinced—they will behave as men and soldiers should."

"Is it not possible for our people to organize and to protest through our President to the Master Mind of all this miserable devastation? General Douglas Haig said to me three days ago, 'It is too late to protest; the damage is done!' Yes, but there remain Ghent and Bruges, Brussels and Antwerp, Laon and Noyon and St. Quentin, containing treasures innumerable and precious to us, perhaps, above all who are so in need of inspiration and of tradition."

"For the love of that which is beautiful within us, for the honor of our country's signature to the conventions, and in answer to the call of the helpless behind the enemy's line, is it not possible to insist that the conventions and treaties to which we are a part shall be observed, or is there no blood in us?"

### CLEVELAND.

Miss Violet Oakley, selected to complete the unfinished murals of the late Edwin Abbey, in the capitol at Harrisburg, Pa., is to complete on the spot here her \$20,000 painting, "The Constitutional Convention," for the new Cuyahoga County courthouse. She will have a temporary studio, constructed of canvas in the courthouse corridor, in order to get the exact light in which the mural will eventually be placed, namely, over the door to the probate court.

William Zorach and Zoltan Hecht, two former Clevelanders, who have a studio together in New York, are among the young men who are making their influence felt in eastern art circles. Both Mr. and Mrs. Zorach have been invited to exhibit their work at the Panama Exposition. While in Cleveland Zorach took the name of Finkelstein, after a relative, but has now resumed his foreign surname.

Troubetzkoy bronzes showing Lady Constance Richardson dancing a spirited little dance, and a vigorous bust of Tolstoy, are exhibited in the Gage Gallery. Among the pictures, there are several figures in watercolor by the late William S. Schneider, unusually beautiful in coloring, modeling and pose, and shown here for the first time.

A series of twilight services was opened in the Hatch Arts Studios and Galleries last Sunday afternoon, when Dr. Daniel Huebsch, a Cleveland collector and art lecturer, gave a short talk on some phases of sacred art, and Mrs. Alice E. Shaw, contralto soloist, sang. The exhibition of oils and watercolors by local artists is continued at this gallery, and after the twilight service many remained to see the display.

Jessie C. Glasier.

### LOS ANGELES.

The Los Angeles School of Art and Design ended the season of 1914 with a Merry Christmas costume party. Prizes were offered for the best posters to announce the party. Many excellent posters were submitted and a jury outside the school faculty awarded the prizes as follows: 1st prize, Wasaji Tanaka; second prize, Harry Crandall, and Hon. Mentions to Messrs. Schreiner and Krönig.

### ELMIRA, N. Y.

An exhibition of oils by Truman Edward Fassett is on at the Arnot Memorial Gallery. The artist is a native of Elmira and has been painting here since his return from Paris last summer. The "Spanish Dancer" recently shown in Chicago attracted favorable attention and with one of his salon pictures has been accepted for the San Francisco Exposition. Another salon picture is in the present display.

Mrs. W. B. Thayer, of Kansas City, has purchased for \$1,200, Richard Miller's "La Toilette," displayed in Nov. at the Fine Arts Institute. The St. Louis Museum has recently bought the artist's "Reverie."

Battle Creek, Mich., has organized an art club.

### MINNEAPOLIS MUSEUM OPENS.

The recently completed Art Museum of Minneapolis, was opened with impressive ceremonies on Thursday last. The idea of the Museum took shape at a dinner held at the Minneapolis Club Jan. 10, 1911, when announcement was made that Mr. Clinton Morrison stood ready to offer as a gift a ten-acre plot of ground in the heart of the residence district, on 24th Street, between Stevens and Third Avenue South, to enable the Minneapolis Society of Fine Arts to erect thereon a suitable building or buildings for an art museum and school of art, provided at least \$500,000 should be contributed for the erection of such a building. Immediately following this announcement, a letter from Mr. William H. Dunwoody was read, in which he declared his willingness to contribute the sum of \$100,000 toward the required fund. Before the meeting adjourned a total of \$365,000 had been pledged, besides the gift of the building site, which is valued at about \$250,000. Additional contributions soon raised the total beyond the specified amount.

The Society was then in a position to have plans prepared for a building. In the Autumn of 1911, a selected group of architects were invited to compete. The design finally selected by the jury of award was that submitted by McKim, Mead and White of New York. The program called for a building, which when finished would involve an expenditure of about \$3,000,000 and would embrace not only accommodations for the museum and for the art school, but also a large auditorium to be available for the use of the Minneapolis Symphony Orchestra. For present needs only a part of the building has been erected, at a cost of about \$540,000. The contract was let in August, 1912.

### A Handsome Building.

The building, when completed, will form a hollow square, divided into two courts by a central extension consisting of a two-storied hall flanked by side galleries. Of this building, which will eventually cover the entire tract, only one section of the central extension and part of the main facade on 24th Street have been constructed. The building consists of three stories and a sub-basement. The main facade is constructed of white Hardwick granite. It is classical in design and eminently successful in its beauty of proportions and dignified simplicity, although it will not be complete until the two side extensions are built. Four city blocks of land adjoining the building site on the north have been acquired by the city for a park and will afford a beautiful approach to the building. The plan for the park is now being worked out under the direction of the Board of Park Commissioners.

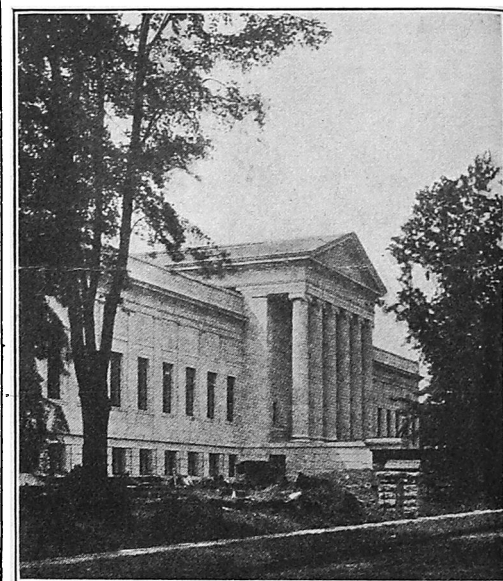
The official title of the new museum is the Minneapolis Institute of Arts. For the purchase of works of art the museum will have the income of \$1,000,000, the munificent endowment received upon the death, in February, 1914, of the president of the society and its early benefactor, William Hood Dunwoody. After ten years the trustees have the right to expend for the purchase of works of art, in addition to the income from this endowment, a sum not to exceed 5 per cent. of the principal per year. Other generous friends of the institute have shown their interest in many ways: The Martin B. Koon memorial collection is composed of a group of contemporary American paintings of the highest quality, given to the institute by Mrs. Charles Cranston Bovey and Mrs. Charles Deere Vilie, in memory of their father. Mr. John S. Bradstreet has undertaken the decoration of a room in which he will install an interesting selection from his collection of works of art. Mr. Frank W. Little has given to the society a large and important collection of Japanese prints. Several other gifts of paintings, sculpture, and decorative arts have been made by various friends of the Institute. The Society owns a small collection of paintings acquired in recent years, and many purchases have been made during the last year for exhibition in the new museum.

### Art School and Galleries.

For the present, at least, the ground floor will be devoted largely to the use of the Art School. On this floor will also be the receiving and delivery room, the office of the superintendent of the building, and temporary store rooms. Larger storage facilities are afforded by rooms in the sub-basement. Should the school be accommodated in a separate building, this floor will then be used for administration purposes, including a large lecture hall and library. For the time being, the administration offices, the library, and the lecture hall are provided for in several of the galleries on the main floor.

Other galleries on the main floor are to be devoted to the exhibition of sculptures, paintings, and decorative arts of the principal periods up to the nineteenth century. There will be five of these period rooms: a

Gothic room, a Renaissance room, a seventeenth century room, and two for the eighteenth century. In these rooms will be assembled paintings, sculptures, and works of art in the different periods. There will also be a large gallery devoted to Oriental art. When the administration offices are removed to the ground floor, the galleries thus freed will be devoted to the exhibition of the older periods of art and will permit an expansion of the Oriental collection.



THE MINNEAPOLIS MUSEUM

On the corridors and three connecting galleries there will be exhibited a carefully selected collection of casts, the gift of Mr. Russell M. Bennett. The casts will eventually be placed in another part of the completed building, where a large architectural hall with side galleries will be provided for their installation.

The upper floor, with top-lighted galleries, will be used for the exhibition of the permanent collection of modern pictures and for loan collections. A series of alcoves in one of the long corridors will afford attractive opportunities for the arrangement of collections of prints, drawings and small sculptures.

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## LONDON LETTER.

London, Dec. 29, 1914.

With the Christmastide, thoughts of charity rather than of art animate affairs at many of the leading London galleries. The premises, which formerly housed the firm of Messrs. Duveen, before they deserted London, have now, under the management of Mrs. Louis Duveen, been transformed into a toyshop for the benefit of the Belgian Relief Funds, while the Sackville Gallery in Sackville St. is the headquarters of the Committee of Belgian Ladies, organized under the patronage of the Duchess of Somerset and Lord Curzon of Kedleston, for the purpose of collecting and despatching Christmas presents for the Belgian soldiers at the front. Other galleries, acting on the principle that "Charity begins at home," have endeavored to keep things going by converting themselves into agents for all manner of unlikely commodities, which will no doubt be consigned to the limbo of forgotten things as soon as business takes a turn for the better.

## Many Interesting Art Lawsuits.

The case now before the Courts in connection with the alleged conspiracy between Messrs. Mawers, auctioneers and antique furniture dealers, and Walter Scott, an auctioneer, acting for their firm, to defraud a client who sent a Queen Anne Settee to Mawer's auction rooms for sale, has owing to the war, caused comparatively little comment, although the matter is one which would certainly have fluttered the dovecots of the West End in normal times. The contention made by the plaintiff, is that while the defendants "bought in" the settee for themselves, for the sum of £21, Scott marked the price as £31 in his sale catalog, and that the entry was afterwards altered to £3, the latter sum being handed to the prosecutor as the proceeds of the sale.

The settee is stated to have been placed on sale in Mawer's galleries, marked at £451. The plaintiff claims that as his books had to be balanced monthly, any mere clerical error was bound to be detected, and that the case is one of deliberate fraud.

## Low Auction Prices.

As an example of some of the prices ruling at present in the salerooms, here are a few of those made at Knight, Frank and Rutley's last week at the Dubosc-Taylor sale. Two drawings by Edgar Bundy fetched £75, a set of proof engravings by Herbert Sedcole after Fragonard, £45, and a Henry Ryland drawing, 18½ gns.. At Robinson and Fisher's a Gainsborough-Dupont portrait sold for 100 gns.

Important additions in the shape of four large groups of bronze statuary have recently been made to Sir Thomas Brock's Memorial to Queen Victoria. These symbolical groups embody the idea of the courage, wisdom, progress and peace which were the distinguishing features of the Victorian reign and over each group the British Lion mounts his guard.

Sir Edward Cook is the author of the new catalog to the Dulwich Picture Gallery, a work which is considerably more scholarly and critical than that which it supersedes, and shows greater modesty in the attribution of pictures to eminent hands.

American collectors may care to note that a Leicester bookseller offers at £50 a newly-discovered "Portrait of Shakespeare," which he declares to be "beautifully painted on a panel of exquisite execution." The portrait is said to have belonged to the Griffin family of Northamptonshire, one of whose women married one Richard Shakespeare, a bailiff of Wroxall and the grandfather of William. To potential buyers it is only fair to point out that Shakespeare was a common Warwickshire name in the 16th Century, and that although it is possible that the picture was that of one Richard Shakespeare, it is by no means equally certain to have been that of any immediate relative of the Bard. There is apparently no evidence forthcoming of the authorship of the panel.

I hear that John Sargent is once more at his Chelsea studio, after having been detained since the War's outbreak, in the Austrian Tyrol, where he was engaged on canvases for next year's Academy.

L. G.-S.

## BERLIN.

The Kaiser Friedrich Museum has lately bought from Mr. Langton Douglas, a rare canvas of Giotto's, "The Death of the Virgin," spoken of by Ghiberti & Vasari as in the church of the "Umiliati" at Florence, from whence it disappeared for a long period of time.

It was finally found by Mr. F. Mason Perkins in England in a mansion belonging to the Bromley Davenport family. It then passed into the hands of M. Langton Douglas, who offered it first to the Metropolitan Museum without success, and then gave it to the museum in Berlin. This work, which is well preserved and has been recently restored by Cavagnaghi, is of special interest as the only known indisputable example of Giotto's advanced manner.

## CHICAGO.

Acting Director Carpenter announces a busy year for the Art Institute, even including the summer season, and a program of exhibitions will be soon announced.

Louis Ritman's forty canvases on view in Lawton Parker's Pearson St. studio, continue to attract many visitors. Ritman has established his popularity, in this city, as a painter.

Paintings by Lawrence Mazzanovich are on exhibition at Thurber's, an annual event, eagerly welcomed since Mazzanovich's first show of pictures in this country also held at Thurber's after returning from a sojourn in Paris about five years ago.

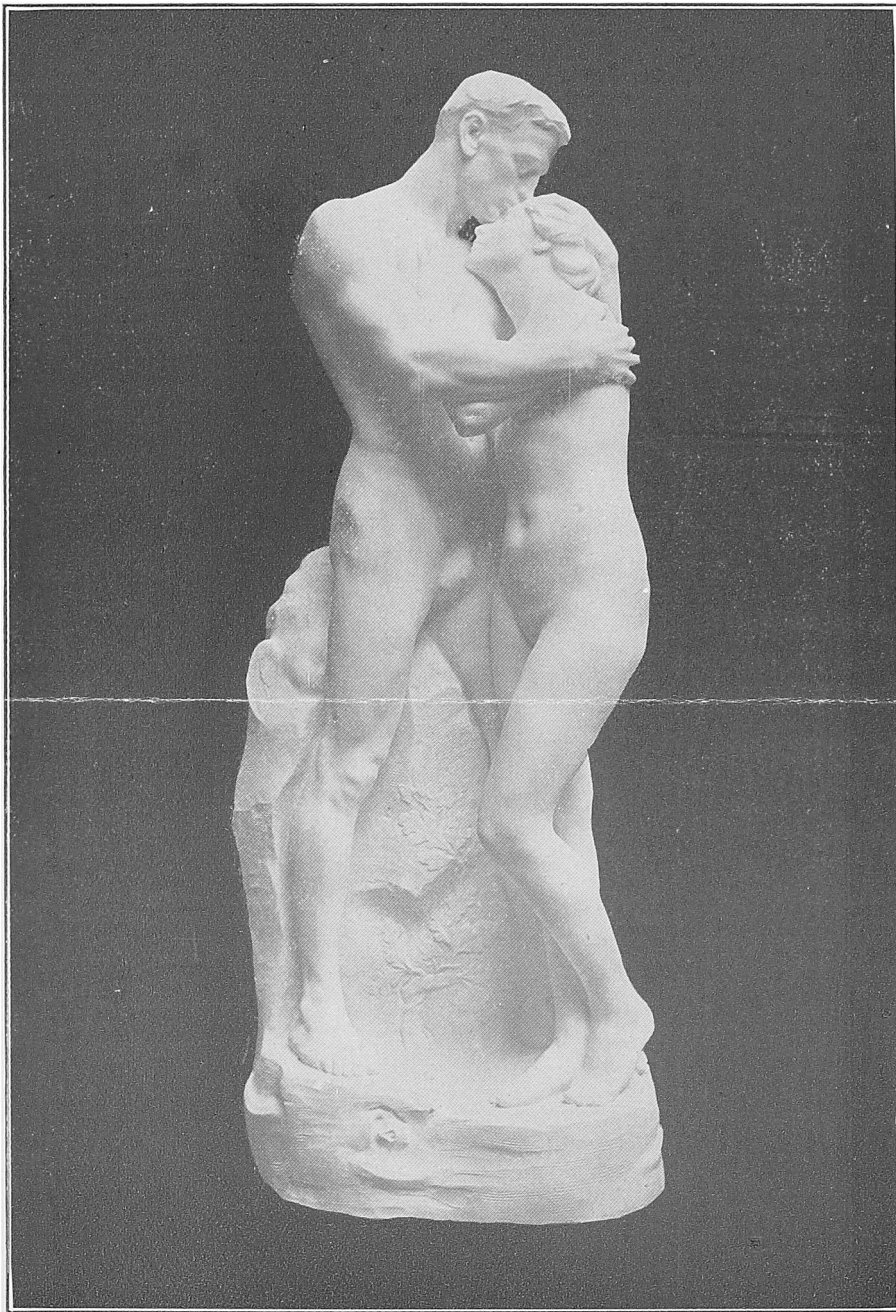
The Chicago Academy of Fine Arts has installed an exhibition of students' work in its public galleries. Carl N. Wernitz, Director, has issued a review of what former students are now doing. This comprises paintings, interior designs, illustrations, scenic and commercial sketches, murals, fashion illustrations, cartoons, indeed, repre-

## BOSTON.

The impossible has happened! The Art Museum and a first rate old Italian Master have come in contact! This is an accident no doubt, and no fault of the Museum's, but it probably will not occur again. All this is apropos of the visit of a "Mona Lisa" to Boston. Not the lady of the Louvre, but another version, like yet unlike. This one belongs to a Mr. John R. Eyre in England, and we are indebted to the war for the pleasure of her society.

As in the case of the "Vierge aux Rochers," of which subject Leonardo painted two well-known versions, this picture is another rendering of the better known subject of the Louvre and has all the marks of the Masters on it, according to the critics. It will be hung in the Museum for an indefinite period, and the only question is what will the Boston school of painting say about it?

The Boston Art Club has opened its doors, with its usual altruistic hospitality, to a non-resident painter. Birge Harrison.



L'AMOUR

Evelyn B. Longman

For the Panama-Pacific Exposition

At the Gorham Company

sentative work of what the school produces in fine and vocational art.

Many of the treasures of the Edward E. Ayer collection of Americana are on exhibition at the Newberry Library. There are traditional books, old MSS., early editions of various publications, historical records, and many other valuable relics of past decades.

The artists of Chicago and vicinity will install their exhibition in the Art Institute on Mar. 2. At the same time, there will be a show of American etchings under the auspices of the Chicago Society of Etchers.

The Scammon lectures in the Institute will be given in March, by Ralph Adams Cram of Boston, Claude Bragdon of Rochester, N. Y., and Thomas Hastings of New York. Thomas Tallmage will begin a course of lectures on "Architectural Epochs" in the Institute beginning Jan. 11.

H. Effa Webster.

Most of the artist's examples shown are landscapes, with plenty of popular appeal, rather pretty in color and sometimes even better than that but falling short of greatness.

In a local gallery a memorial exhibition of Wilton Lockwood's paintings is open. An appreciation by Charles H. Pepper a feature of the catalog, says: "He painted many portraits, always honestly and ably, his canvases were not dull topographical maps of peoples faces, they were works of art, admirable in design, color taste and

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execution, the output of a master mind and a master hand....."

Some panels by E. H. Blashfield have been on a transitory trip to the St. Botolph Club Gallery. The works are destined for the residence of Mr. Everett Borss, and following the precedent of many of the old Masters, the artist has introduced members of his patron's family into the designs, the panels thus becoming valuable as family records as well as fine examples of this great painter's skill.

John Doe.

## "L'Amour," by Evelyn B. Longman.

The marble two figure group, "L'Amour," by Evelyn Beatrice Longman "invited" to the San Francisco Exposition, is now on view at the Gorham Company Gallery, Fifth Ave. and 36 St., where it is most artistically and effectively displayed. The work is a most beautiful dignified and refined presentment and while a Rodin subject, is entirely devoid of any suggestion of coarseness. It depicts a youth tenderly embracing a maiden and imprinting a chaste kiss upon her forehead. The figures are of course nude and are most ably and correctly modelled, the grace and beauty of line being especially noteworthy. The piece is a worthy successor in purity and beauty of that famous early American sculpture, Power's "Greek Slave."

## PHILADELPHIA.

A bronze statue of David Rittenhouse, vice provost and professor of astronomy in 1780 at the University of Penn. and successor of Benjamin Franklin as President of the American Philosophical Society, is to be erected in Rittenhouse Circle, a newly planned entrance to Fairmount Park from the side towards Germantown.

Suitably-framed pictures in any medium and sculpture by members of the Fellowship of the Penna. Academy will be received for exhibition in the Art Museum of Syracuse in February, in the Rochester Museum in March, in the Public Schools of Phila. from February to May and, finally, these groups will be combined and shown collectively in this city as the finishing exhibition of the circuit. A jury of selection has been nominated and elected by the members at the general meeting and the management of the shows will be under the supervision of Miss Mary Butler, chairman of the exhibition committee. Entry cards should be sent in by Jan. 11 and exhibits will be received at Haseltine's Galleries until Jan. 15.

The Egyptian Ball on New Year's night, given by the Academy students, had all the usual go that makes it one of the most unique scenes of Bohemian life, in spite of hard luck tales one hears on every side. Effective and historically correct scenery, painted by the students, representing a facade of temple architecture of the time of Rameses the Great formed the setting of the stage, the walls of the ballroom being decorated with cartoons of life-size figures in the dress of the same period. Various "stunts" by trained dancers in appropriate costumes were the features of the entertainment finishing with the inevitable "Academy Fling."

Eugène Castello.

## ARTISTS' CARDS.

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M. C. SCAPECCHI has opened evening classes for tuition in old Siennese and Florentine gilding and toning—painting in Tempera on wood and illustration on parchment. Apply or write for information to 77 Irving Place, telephone 2409 Gramercy.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## NEW YEAR PROSPECTS.

The art season, which halted, as always, over the holidays, reopened and with an unexpected rush, this week. Exhibitions begin to crowd on—the auction rooms were filled this, and will be filled still more next week, with the dispersal of the Hollins collections, and a long list of notable sales are announced to occupy the weeks from now on until March. There is one notable sale—that of a well known Sedelmeyer Rembrandt to a Boston collector—who desires to remain anonymous, and there are rumors of other important sales in the air.

Altogether there is a pleasant and timely stir in the art atmosphere. Let us hope it will continue, and if we cannot have a "boom" or great season that we will enjoy one of profit and pleasure—the more to be appreciated because un- hoped for by the pessimists.

## BARRED BY AN "EXPERT."

Baltimore, Jan. 5, 1915.

The results of Mr. Bernhard Berenson's inspection last season of the Mazzaretti collection of old Italian masters at the Walter's Gallery were seen when the private museum, founded by the late William T. Walters and now owned by his son, Henry Walters, opened for its annual four months' visiting season Jan. 2. Dr. Berenson had evidently been given carte blanche when he was proffered the task of passing upon the paintings in the North gallery, for the greater part of those making up the Massarenti collection, the purchase of which less than a decade ago for a price said to have been \$1,000,000 by Mr. Walters, attracted wide attention.

Sweeping indeed appears to have been the "expert's" dictum, for not only were 200 or so of the paintings removed from the places they have occupied since Mr. Walter's new museum opened, with only some 80 installed in their stead, but several decisions of considerable importance, or at least interest, were made concerning works formerly considered gems of the collection.

For instance, the "Portrait of Raphael at the age of 25," formerly cataloged as by the master himself, was declared by Dr. Berenson to be the work of either Bugiardini, the pupil of Ghirlandajo and of di Cosimo, or of Sogliani, Credi's pupil.

Similarly, the beautiful "Madonna of the Candelabra," a masterpiece whose beauty no amount of "expertizing" can lessen, is to be known henceforth as the work of Raphael "and pupils." It is a panel of modest dimensions and was at one time in the Borghese collection.

Likewise the portrait of Andrea del Sarto, Mr. Berenson decided, is not a self portrait, being attributed by him to other hands, as were the enormous canvases listed in the old catalog as Titian's "St. Christopher bearing the Infant Christ on his Shoulders," and the portrait of Francesco Maria della Revere, Duke of Urbino.

## In the North Gallery.

Examination of the North Gallery—it was the only place in the museum where any changes or additions were noted, excepting a few among the primitives in the stairway gallery—is at present rather difficult, as the new catalog has not yet been issued nor will it be for several weeks.

It will be impossible, therefore, to secure complete information concerning Dr. Berenson's decision on what few things of the original lot were left hanging, other than the paintings already specified.

The room presents a much better appearance than in past years, not only because there is a greater number of beautiful and important works, but because there is much less crowding.

There are now but 163 pictures hung in this apartment. A simple process in arithmetic makes it apparent that not many of the Massarenti pictures remain, for it is said that these recently hung were purchased in Europe during the last few years, and Mr. Walters himself was the author of a statement, made last Autumn, that some of his purchases were held on the other side on account of the war. This delay possibly accounts for the evidence of hurried arrangement offered by the postponed appearance of a new catalog.

## The Retained Pictures.

Here is a partial list of the paintings seen for the first time in what will doubtless be their permanent home in the future—for, so far as this, or apparently any other deponent knoweth, Mr. Walters never sells a picture once it is in his possession. But to the list:

"Virgin and Child with St. John, St. Catherine and Apostles," by Luca Longhi; "Virgin Enthroned with Angels and Saints," by Giovanni di Paolo; "Virgin in Pink Robe with the Child," by Bernardo Daddi (1317-1355), Giotto's follower and pupil; "St. James Receiving the Stigmata," "St. Jerome" and "St. Jerome Beating His Breast," by Marco Zoppo. Full-length portrait of a "Lady with a Little Girl," by Zelotti; three panels with mythological subjects from the studio of Vivarini, and "Virgin and Child on Gold Ground" (original frame), by the same artist; a "Virgin and Child in a Gothic Renaissance Interior," by an artist of the school of Verocchio, (bought of Drey last February); "Dogaressa as Cleopatra," Venetian, late sixteenth century; "Finding of Moses," of the same school and period; a fragment of a crucifixion showing the Virgin, Tuscan of the thirteenth century; "Portrait of Zaccaria Vendramin," by Tintoretto; "Bust of Saviour," by Speranza, follower of Montagna, Venetian early sixteenth century; "Holy Family," by Sogliani; "Virgin and Child and Infant John," by Lo Spagna; "Holy Family with St. Elizabeth and the Infant John," by Sodoma; "Angel Gabriel," by Signorelli; "Virgin and Child," in a Gothic frame, by Schiavone; "Virgin and Child," by Rosselli; "Virgin and Child between St. Peter and the Archangel Michael," by Rondinelli (triptych); "Nativity," by Pinturicchio; "Virgin and Child against Rose Hedge," by Fiorentino; "Cupid on the Shore," by Guido Reni;

four panels, "Raising of Lazarus," "Christ on the Cross," "Descent from the Cross" and "Entombment," by di Paolo; "Virgin and Child," by Fungai, di Paolo's pupil (Sienese School).

Large altar piece, "Madonna enthroned with the Baptist, St. Jerome, St. Catherine and St. Michael," by Cottellini; "Virgin and Child," by Cima da Conegliani; "Nativity," by the Master of Costello; "Virgin Appearing in Sky between St. Nicholas and a Bishop," by Raffaellino di Carli; "Reception in the Palazzo Vecchio," by Canaletto; "St. Jerome in His Study," by da Fabriano; "Holy Family with the Infant John," by Ghirlandajo.

Space forbids the mention of any more of the additions and there has not been sufficient opportunity as yet to study them in detail. All of the paintings are in splendid condition and many are of surpassing loveliness. It is said that every picture has been passed upon by Mr. Berenson.

The "expert" spent considerable time last season in the Gallery and the fact that radical changes were pending was duly noted in the ART NEWS.

The nineteenth annual exhibition of the Baltimore Watercolor Club opened under promising circumstances at the Peabody Gallery last evening. It is a good and fairly representative show, though there were fewer "invited" things this year than usual. The jury included Henry Snell, Cullen Yates and Margaret Patterson. Notice of the display will be given later.

W. W. B.

## AMONG THE DEALERS.

The Braus branch store at 717 Fifth Ave. is to close on Feb. 1, leaving only the main place of business at 34 St. and 5 Ave. unless a suitable place in a side street can be found.

Mr. D. K. Kelekian, of the Kelekian Galleries, 709 Fifth Ave., was at the latest accounts, in Rome.

Goupil & Co., of Paris, and 58 W. 45 St., have on account of the war discontinued the publication of "Les Arts," "Le Theatre," "Les Modes," "L'Hygiene" and "Gallery of Fashion."

M. Stefan Bourgeois of the Bourgeois Galleries, No. 668 Fifth Ave., who arrived last month on the New Amsterdam from Rotterdam, travelled in Germany during August last, and was for a time in Cologne.

The report that he had been interned in Cologne was an error. M. Bourgeois brought with him from Europe a number of important and interesting pictures and art objects, some of which are now shown at his handsome Galleries—notably a delicious and characteristic half size three-quarter length pastel of a woman at her toilette, by Toulouse-Lautrec—most dainty and refined; a French primitive, early XVI century, quaint in design and composition, and remarkably conserved; an equally fine Italian Ferrarese primitive, and perhaps the finest half length man's portrait by Rembrandt's pupil, Govert Flinck ever imported—precisely near Rembrandt's own work in quality, color and expression—and a dignified and convincing canvas. Later in the season M. Bourgeois will hold some important exhibitions in his galleries.

It is stated by M. Knoedler and Co. that the report, in general circulation last week, to the effect that they had sold an example of Bellini to Mr. Henry C. Frick, is erroneous.

Mr. John Levy, formerly at 5th Ave. and 14 St., and well known throughout the country, as he has been accustomed to travel with pictures for some years, has opened a gallery in E. 46 St., and has associated with him Mr. Albert Schneider, formerly of the Ralston Galleries.

Mr. Porter E. Sargent has sent the AMERICAN ART NEWS a handsome illustrated catalog of the Ancient Chinese and Japanese Nishiki and Kinran Brocades, to be exhibited under the auspices of the Copley Society in Boston, at Copley Hall, from Jan. 13 to 18, with a collection of Japanese color prints by Mr. S. Nomura, whom he has assisted in the putting into English of the text.

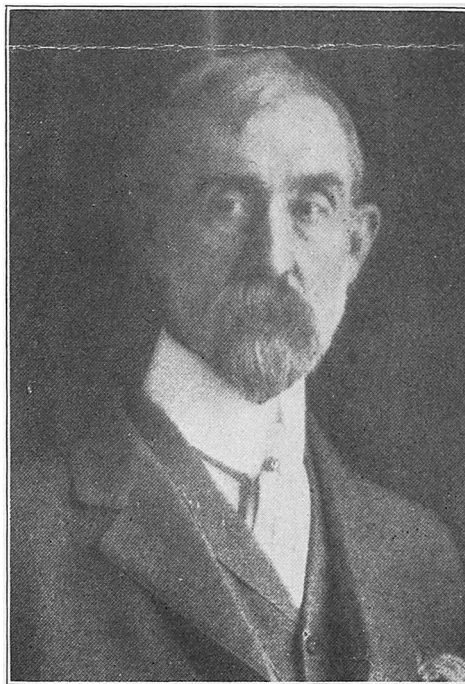
## Representative Americans.

At the Daniel Gallery, 2 W. 47 St., is shown through Jan. 19, "A Representative Exhibition of American Art of Today." It is an interesting little show, including works of such diverse styles as J. Alden Weir's "Laurel," A. P. Ryder's "Landscape," Rockwell Kent's "Portrait of a Child," and Man Ray's "Madonna." The last-named seems strangely to think that half a dozen straight lines will do for features and Mr. Kent imitates the Italian primitives with very primitive effect. Others represented are Davies, the delightful "Recall of Spring," Glackens, Halpert, Hartley, Hassam, Henri, Kuehne, Lawson, Luks, Maningault, Marin, K. H. Miller, Meyers, Needham, Prendergast, Schumacher, Walkowitz and Zorach.

## OBITUARY.

Roswell Morse Shurtleff.

Roswell Morse Shurtleff, designer, animal and landscape painter and Civil War veteran, died suddenly of heart disease on Wednesday night at the ripe age of 76. He was born in Rindge, N. H., was graduated at Dartmouth, studied in the National Academy Design Schools and was a designer and illustrator until 1861 when he enlisted in the 39th N. Y. Volunteers for the war. He was wounded early and spent eight months in Southern prisons and hospitals. He married in 1867 Miss Clara E. Halliday of Hartford, Conn., who survives him. After the war he was an illustrator on magazines and daily journals until 1870 when he began to paint. He was made an Academician in 1890.



ROSSELL MORSE SHURTLEFF, N.A.

Mr. Shurtleff was one of the last survivors of the earlier school of American landscape painting and one of its strongest exponents. While he first painted animals he made his reputation by and through his truthful and poetic rendering of the American forest and woodland. He had especial skill and success in depicting the soft play of filtered sunlight on the tender greens of spring in the forest and for many years no collection of American pictures has been considered complete without an example of Shurtleff.

Not only through his art was Mr. Shurtleff well and widely known. He had a kindly and attractive personality and was always prominent in the councils of the National Academy. While conservative in his views he was always interested in the work of younger men and gave them kindly aid and advice. He will be mourned by a host of friends whose sympathies go out to his widow. The ART NEWS has itself lost a longtime and warm friend in Mr. Shurtleff's passing.

## Anton von Werner.

Anton von Werner, the German historical painter, died in Berlin, Jan. 4. He was born at Frankfort-am-Oder in 1843 and studied at the Berlin Academy, where he afterwards became a professor. He took part in the Franco-Prussian war and painted the "Proclamation of the German Empire" at Versailles and the meeting of Bismarck and Napoleon III.

## François Tattegrain.

The French painter, François Tattegrain, died as the result of a chill contracted at Arras, his birthplace, where he was making sketches of the ruins of the City Hall for a large picture. He was a pupil of Lefebvre and won his first reputation at the Salon with watercolors. Among his works are "The Fisherman's Return," "Unloading Herring" and "Louis XVI at the Dunes." M. Tattegrain painted many portraits and received the Legion of Honor in 1889.

## William Strutt.

William Strutt, the painter, whose picture of "Peace" hangs in the Peace Palace at the Hague, died in London on Jan. 4. He was born at Feignmouth and was a grandson of Joseph Sturt the antiquary and engraver. He studied in Paris and received a gold medal at the Adelaide Exposition. Among the pictures of Mr. Strutt are "Taming of the Shrew," "Canterbury Pilgrimage," "Peace," "Black Thursday," "Love Laughs at Locks and Keys" and "The Son of Man Hath not Where to Lay His Head."



## EXHIBITIONS NOW ON

## Bryson Burroughs at Montross.

When in Feb., 1912, Bryson Burroughs, Curator of Paintings at the Metropolitan Museum, gave his first exhibition of his unusual oils at the Folsom Galleries, the display was deservedly the talk of the town and the ART NEWS said editorially, "Mr. Burroughs, known for many years as an able draughtsman of the figure, reveals himself in the works now shown, as not only a painter of rare individuality, sense of color, poetic feeling and quaint humor, but as a man who has absorbed the best teachings of the Italian, German and Flemish Primitives, of Botticelli, Puvis de Chavannes, the Japanese, and possibly our own Arthur B. Davies, and has evolved from all these models and teachers, a personal and original style which charms and allures."

In his present exhibition at the Montross Galleries, No. 550 Fifth Ave., on through Jan. 18, which includes several of the works shown three years ago and others which excited some sensation in Paris last July, when shown there at the Levesque Galleries, the artist repeats, with variations, the note he struck in 1912. He has not improved on his former work, but it is possibly more versatile, and he still employs the same low color key of browns and greys which gives almost the effect of tempera.

In some of his later work Mr. Burroughs unfortunately to the writer's mind, evinces a departure from his spiritual feeling of former years. Some of his mythical women and goddesses are too distinctly portly and earthly, too reminiscent of Rubens without the latter's sensuous color, while there is also an absence of the quaint humor of 1912, save, perhaps, in the "Ladies of Bagdad." But the painter who can present such charming works as "Ulysses and Nausicaa," "Apollo and Daphne," the "Princess and the Swineherd," and especially the "Funeral of Adonis," with, in the last, its masterly composition and grace of line and tenderness of feeling, has not lost his inspiration which so moved the Metropolitan art world in 1912, even if he is now too careless in his drawing at times and too sadly lapses into almost now and then a touch of coarseness.

Look to your laurels, Mr. Burroughs, they are still green, but there are indications of a blight on your artistic horizon.

## Members' Work at Arts Club.

At the National Arts Club, 15 Gramercy Park, there was opened with a private view on Wednesday evening, a special exhibition of the work of painter members, to remain to the end of the month. The display of some 80 odd works is full of interest and includes chiefly canvases which long since made their debuts. Gifford Beal shows his familiar circus scene, "The Grand Entry," and Geo. Bellows pictures, "My Baby." Ella Condie Lamb has a capital "Portrait of Mary Dale," and Clara T. MacChesney sends her striking "Portrait of Miss F." Charles W. Hawthorne's extremely well-painted "Waiting for the Boats" seems to have eyes even a little too strained in expression. Quite in the grand manner is Wilhelm Funk's "Madame Ziegler." Robert Henri sends an "Indian," Hayley Lever a quite remarkable "Harbor Entrance" and Charles P. Gruppe a sparkling scene, "In the Streets of New York." Paul Dougherty has a superb shore scene, "Portsmouth Bay," and Douglas Volk some children, "Among the Lilies."

Among others notably represented are Emil Carlsen, Eugene Speicher, Everett L. Warner, Hobart Nichols, Bolton Jones, Guy C. Willings, C. M. Dewey, Karl Anderson, William Ritschel, George Glenn Newell, Marcel J. Rouperon, Birge Harrison, Charles Vezin, Francis C. Jones, Lewis Herzog, George A. Traver and Robert Vonnoh.

The Jury of Award, composed of J. W. Alexander, E. H. Blashfield, W. T. Evans, F. C. Jones, G. Symons, W. Ritschel, F. S. Lamb and F. A. Bicknell, gave the Club's Gold Medal to Douglas Volk for his "Among the Lilies," the Club's Silver Medal to Emil Carlsen for his "Coast of Maine," and the Club's Bronze Medal to Hobart Nichols for his "January Thaw."

## From Mexico and Nearby.

An artist with fine powers of observation and the strength of brush work to effectively set forth the results, if occasionally with a little crudeness, is Rozel Oertle Butler. She shows in the Print Room, under the direction of the Ehrich Galleries, at 707 Fifth Ave., a number of Mexican scenes and landscapes in California, Arizona and New Mexico, as well as some ideal works which show the influence of her friend, Franz Stuck. These are the "Satyr" and "Awakening of

Spring," where the attractive juvenile figure lacks somewhat in modelling, while the old man with the staff is impressive. An effective work is "Chongo Weaver," while the other Mexican genres include "The Banana Market," "The Bird Man," "The Wreath Makers" and "Mexican Fruit Market."

Notable among the landscapes are "Estufa: Taos, N. M.," "Inspiration Point; Oakland, Cal.," "Phantom Desert" and "Nega Canal," while a head of "John's Nigger" is very black but excellent in character.

## Read and Brown at Arlington Gallery.

Two painters, Joseph Read, who works chiefly in watercolor, and Bolton Brown, whose oils are well known to the American art world, are holding an exhibition of their recent works at the Arlington Gal-

## American Painters in Fine Array.

Few if any more attractive art displays have been held at the Macbeth Galleries, 450 Fifth Ave., than that now open to Jan. 25, under the title of "A Group of Selected Paintings." Sophie M. Brannan is well to the fore with five vigorously brushed and picturesquely arranged landscapes, the treatment quite in the magisterial Harpignies' manner. Chief among the group is a look to the sea, "In Monterey" and "Pajaro Valley, Cal." Richard E. Miller shows four strong canvases with his usual brilliant effects of light and color, including "Sewing" and the "Morning Toilet." Benjamin D. Kopman has an interesting but rather over-mannered "Ideal Landscape" and a couple of little interiors, one with a man reading—quite a jewel in its way. Hayley Lever has,



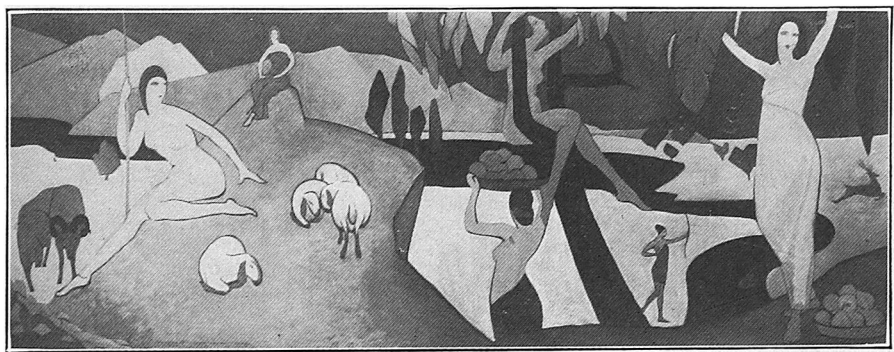
"IN THE SOMBRE DAYS OF AUTUMN"

W. C. Fittler

At Wadsworth Athenæum, Hartford, Conn.

eries, No. 274 Madison Ave., through Jan. 18.

Mr. Read, who has spent five or six Winters in the Bahamas, last season went further afield, and painted in Jamaica, along with fisher boats in the forewater, first steamer to these lands "Where Summer" by Rockwell Kent. "Hagar" is a striking picture by Kenneth Miller. There are fine movement and vigorous handling in Max Bohm's "Bread upon the Waters" and in canvases, in which he very truthfully or as Edward H. Potthast's pictures, in quite a truthfully as possible, portrays the marvelous coloring of those enchanted skies and seas. These are necessarily in a high key "The Mill Pond, Old Lyme," the last a quite and are all joyous and full of sun and air. remarkable piece of realized impressionism. The picturesque streets, buildings and waterfront of Panama city, Mr. Read rendered in the Harbor, St. Ives," while others repressers also truthfully and with rare appreciation are Martha Walter, Louise U. Brumtion and sympathy. The entire exhibit is bach. S. Halpert, Paul King and Guy C. most alluring, especially at this season of Wiggins.



DECORATIVE PANEL

Co-operative Mural Work Shops

At Carroll Galleries

cold and ice in the North, and after its contemplation one is tempted to take the first steamer to these lands "Where Summer suns more softly shine."

The work of Bolton Brown is always interesting and makes for thought and study. He is one of the most serious of modern American painters and his able brush always produces something worth while. With the best art traditions as his foundation, he builds most satisfying structures, both in landscape and figure work while a touch of mysticism and abounding sentiment relieves any too strong tendency towards the cold Academic. In his present display Mr. Brown's art is seen at his best. His landscapes, low-toned and full of mystery and charm, with infinite distance, appeal, while his figure works, especially his larger nudes are ably and gracefully drawn and soft and true in color.

## PICTURES BY FITLER.

Oils numbering 47, by the late William C. Fittler and 22 watercolors are on exhibition at the Annex Gallery, Wadsworth Athenæum, Hartford, until Jan. 10. The paintings, of which the illustration is a good example, are characteristic Fittlers. James Britton reviewing the exhibition in the Hartford "Courant," says: "Slightly reminiscent notes of Blakelock, Corot, Mauve and Francis Murphy are found, only slight in this suggestion are clearly marked with Fittler's peculiar repression. A sane and sensible painter, never carried from his earliest intention by fashions impressionistic or other, Mr. Fittler's art remains what it has long been known to be, sober, serious, conservative landscape painting, devoid of pretense, devoid of pose, rich in the genuineness that tells in the final test so satisfactorily."

The City Club will show a selection of the Fittler paintings at its new quarters, and negotiations are now in progress for exhibiting them in other Conn. cities. From the paintings at Hartford and canvases recently shown at the Vose Gallery in Boston, a second group of Fittler's will be made up for exhibition in cities in northern New York State and the West.

## New Mural Workshops.

The Co-operative Mural Workshops of New York City  
Eighty West Fortieth Street.  
Katherine S. Dreier, President  
Dorothea A. Dreier, Vice-President

Under the above title, New York's latest art educational art enterprise will hold its first public exhibition of Decorative Panels done in its workshops, at the Carroll Galleries, No. 9 E. 44 St., from Jan. 11-18, inclusive, opening with a reception Sunday afternoon, Jan. 10.

In March, 1913, the idea of founding a Co-operative Mural Shop took form. The directors were interested in seeing whether it was feasible to found a Mural Shop, the work of which was based on co-operation in place of the older empiralistic ideal of leadership heretofore held.

Art has always had the great masters and their pupils—the founders of great schools and shops—Cimabue, Bellini, Verones, Titian, Tintoretto, Rubens, and a dozen more who immediately occur to everyone's mind. These men were leaders and their pupils or assistants had to carry out their ideas of art. In modern times this has grown to the extent that it is rarely that Art is considered. Instead there is taught the successful mannerisms of the successful painters of the day. But such training is detrimental to all progress in art.

The management of the Co-operative Mural Shops is seeking the principles of art along the lines of democracy, and to bring it into the realm of art, and in general their plan runs as follows: To band together a group of earnest painters who desired to express themselves in decorative art. To take a problem—whether it be panels for a church, school, restaurant, private or public building, and to discuss it in its various phases. To study what form would best express the need of that special problem, whether abstract decoration or a more realistic form.

The result of the work of the Shops will be found most interesting.

## Rare Morgan and Other Bindings.

The luxurious art of the binder, with all the wealth of design of appropriate days gone by to draw upon, is exemplified fully in the rich display made this week at the Charles, of London, establishment at Fifth Ave. and 56 St., by Miss Marguerite Lahey which includes books bound for the late J. Pierpont Morgan and other collectors. Miss Lahey, who resided for some years in Paris, is a pupil of Mercier and a most worthy one. Fifteen rare volumes are from the Morgan library, and twenty-five are owned by other collectors, and the binder herself. Among her customers are Mrs. Paul Morton, Mrs. Michael van Beuren, Mr. Grenville Kane and Mr. Eustace Conway. Of particular interest is the Morgan guest book, where visitors to the library inscribed and which bears the words "Morgani et Amicorum." The binding of this is a reproduction of a Grolier binding in the Morgan collection.

(Continued on page 7)

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Choice and unusual examples of Harunobu,  
Kiyonaga, Utamaro, Hokusai and other masters  
of the Ukiyoe.

JAN. 11 to JAN. 23

**Two Interesting Painters.**

When charm of subject is supplemented by a vigorous and attractive manner of presentation, one has rare pleasure in studying such work as of Harry L. Hoffman, shown at the Folsom Galleries, 356 Fifth Ave., through Jan. 16. He has found picturesque material in the street scenes of Savannah and on Southern cotton plantations as well as in other Southern and Northern landscapes. Among the Savannah subjects are the street scene, "A March Morning," "Live Oaks and Spanish Moss," "At the Hermitage," "The Market," "On a Plantation" and "In the Cotton Gin." The other pictures include a beautiful moonlight effect on snow among "The Silent Pines," a broadly brushed unfolding of "Autumn's Tapestry" and "Spanish Bayonet Palms, St. Augustine."

John Wenger, who exhibits in another at Folsom's Gallery, is an idealist and a colorist of much talent, with a suggestion of both Monticelli and Marcuss Simons. His at times quite brilliantly fantastic productions, include three variations on the theme of "Pelleas and Melisande," "Thais-Meditation," a "Scene from the Sunken Bell," a "Nocturne," while a charmingly introduced female holds a crackling torch in enchanted woods, various effective studies, including one of a railroad yard and interiors.

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American Fine Arts Society, 215 West 57 St.—National Academy Winter Exhibition, through Jan. 17, 1915. Weekdays, 9 a. m. to 6 p. m., 8-10 p. m.; Sundays, 1-6 p. m.  
Arlington Galleries, 274 Madison Ave.—West Indian and Panama pictures by E. Joseph Read and works by Bolton Brown, to Jan. 18.  
Berlin Photographic Co., 305 Madison Ave.—Porcelains, by Komroff, and Color Prints from Wood Blocks, by Edna Boies Hopkins.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.  
Carroll Galleries, 9 E. 44 St.—First Exhibition of Panels done in the Co-operative Mural Workshops of Dorothea A. and Katherine Dreier, Jan. 10-17.  
Daniel Gallery, 2 West 47 St.—A Representative Exhibition of American Art of Today, through Jan. 19.  
Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet, Pissaro, Sisley, Renoir, and Boudin, to Jan. 16.  
Ehrich Galleries, 707 Fifth Ave.—Old Masters with Birth of Christ and Kindred Subjects, to Jan. 14. To be followed by French Paintings of the 17th and 18th Centuries. Animal Sculptures by Albert Humphreys.

Folsom Galleries, 396 Fifth Ave.—Oils by Harry L. Hoffman and John Wenger, to Jan. 16.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffi Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Old English Sporting and Fancy Prints, to Jan. 16.

Keppel Gallery, 4 East 29 St.—Etchings and Drawings by T. F. Simon, through Jan. 2. Original Drawings by Old and Modern Masters, to Jan. 17.

Knessler & Co., 556 Fifth Ave.—Loan exhibition of pictures, by El Greco and Goya for the benefit of the American Woman's War Relief Fund and the Belgian Relief Fund. Opens Jan. 11.

Kouchaki Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Japanese Color Prints, Jan. 11-23.

Macbeth Galleries, 450 Fifth Ave.—Group of selected American Paintings, to Jan. 21.

MacDowell Club, 108 West 55 St.—Group exhibition, including Olaf M. Brauner, Clara D. Davidson, Emily Nichols Hatch, Susan M. Ketcham, H. R. MacGinnis, Sybilla E. Mittel, Josephine Paddock, Alta West Salisbury, Janet Scudder, William Starkweather and Anna Milo Upjohn, to Jan. 10.

Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American Paintings, to Jan. 16.

Montross Gallery, 550 Fifth Ave.—Works by Bryson Burroughs, to Jan. 16.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—German Association for Culture, to Jan. 15.

National Arts Club, 119 E. 19 St.—Works by Artist Members, to Jan. 31.

New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316).—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection.

Room 322.—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor.—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works of Picasso and Braque, to Jan. 16.

Pratt Institute Gallery.—Landscapes by Gardner Symons, to Jan. 23.

Print Gallery, 707 Fifth Ave.—Oils by Mrs. R. O. Butler, to Jan. 20.

Scott & Fowles Co., 590 Fifth Ave.—Vellum Portrait Drawings in Color by John S. Eland.

**CALENDAR AUCTION SALES**

American Art Association—Furnishings and embellishments of Mrs. Georgiana M. Rutter's residence at 814 Fifth Ave., Jan. 12-13. Paintings at the American Art Galleries, Jan. 13.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part II of the Adrian H. Joline collection, consisting of English Books and Foreign Autographs, on Exhibition Jan. 9 to sale in five afternoon sessions beginning Jan. 18.—Part II of the Robert Louis Stevenson Collection of Books, Autograph Letters, Manuscripts and Curios from the South Seas, on Exhibition Jan. 16 to sale in three afternoon sessions beginning Jan. 25. Thackeray Collection of B. A. Behrend of Brookline, Mass., and fine and rare books from other sources, Feb. 4.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—A collection of noteworthy early English, French and Italian Paintings, Bronzes, Rare Mezzotints, Porcelains, Chippendale and French Furniture and a Library of Rare Books and Fine Bindings consigned by Mrs. Henry B. Hollins of New York, now on view to sale afternoons and evenings of January 12-13.—Modern Etchings, Engravings, and Mezzotints printed in color, chiefly the Collection of the late Henry A. Bateman of Baltimore, on exhibition Jan. 7 to sale evenings of Jan. 14-15. Fine Paintings from the Estate of the late Henry A. Bateman on view, Jan. 15 to sale, Thursday evening, Jan. 21.

**ART AND ARTISTS.**

Sophie M. Brannan returned recently from California, where she spent several months painting. Her exhibition held in San Francisco was a thorough success, and her group of paintings, now on, at the Macbeth Galleries, of which mention is made in our exhibition columns, shows great advancement. She has taken a studio at 29 East 29 St.

William H. Cotton is installed in his new studio, 1 West 64 St., where he has recently painted the portrait of Hon. Judge Willard Bartlett, and an unusually interesting presentment of Senorita Joaquina of Brazil. The subject wears a gold brocade gown and is seated, in a graceful three-quarter length pose. He recently sold three canvases to private collectors.

At his studio in the Atelier Building, Bolton Jones is showing some of his colorful and joyous landscapes, painted at his South Egremont, Mass., studio, last summer.

One of the attractive features at the coming Architectural League exhibition will be a group of all of the sketches made for the decorations for the San Francisco Exposition. Over one hundred works will be shown and a number of leading artists are represented in the group which will include sculpture as well as painting.

Leon Dabo returned recently to his studio, 28 W. 63 St., from Europe where he went last summer. He purposed spending some months in Spain, but was obliged to abandon the trip owing to the war, and, therefore, spent his time in Paris until convenient to return. At his studio he is showing several fine canvases painted along the Hudson, a favorite subject with this artist.

A number of artists, who at the opening of the season, decided to postpone planned exhibitions, have now decided to give "one man" shows. Several important exhibitions have also been arranged for the near future. The Allied Artists are planning "big things" for their second annual display, to be held, probably next spring, at one of the leading galleries. The members of the Society of American Portrait Painters have already conferred on their coming show which, it is promised, will be the best it has yet held.

An excellent cameo portrait of President Wilson has been executed in a brooch form by the firm of Taliereio and Sagbini, cutters of cameo and shell cameos, at 76 Nassau St. The artist is V. Aronna and it is intended to present his work to the President. The work is similar to that executed at Torre del Greco near Naples and the firm expects to have classes in their studios.

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Paintings consigned from the Estate of  
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other owners. Among the artists repre-  
sented are Bonheur, Corot, Daubigny,  
Decamps, Delacroix, Diaz, Dupre, Isabey,  
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33 KASR-EL-NIL - CAIRO**COMING ART AUCTIONS.**

The American Art Association announces a broadside of sales for this new year both artistic and literary. The furnishings and embellishments of Mrs. Georgiana R. Rutter's residence, No. 814 Fifth Ave., will be sold at the house, Jan. 12-13 and the paintings at the American Art Galleries on the evening of Jan. 13.

The F. A. G. Hood collection of early English portraits and other art works will be on view at the galleries from Jan. 15, with a sale in the Plaza ballroom evening of Jan. 21. The Charles F. Smillie furnishings and embellishments will be sold on the premises, 29 E. 38 St., Jan. 19, and the Charles H. Cramp, Chinese and Japanese bronzes, at the galleries, Jan. 21. The Duc d'Avary, tapestries, old laces, snuff-boxes, fans, brocades and other textiles, Louis XIV and XV furniture, etc., will be sold at the galleries, Jan. 22-23. Mrs. Albert Tucker's antique furniture will be sold at the galleries Jan. 25, and a supplementary sale of Mrs. Emilie de L. Havemeyer's effects will be held Jan. 25. The Ichabod Williams' collection of paintings will be placed on view Jan. 8, and will be sold at the Plaza Feb. 3 and 4. The W. C. Oastler collection of old Chinese porcelains will be sold at the galleries Feb. 5-6.

On dates to be announced later will be sold Chinese porcelains from Yamanaka & Co.; Henry Symons & Co., of London's art property and antiquities, and Arthur I. Hoe's Oriental porcelains.

**Book and Print Sales.**

The forthcoming sales in the book and print department, dates to be announced later, are: Napoleonic library and coins and medals of the late Mme. Louisa Nedelet; library of Mr. J. H. Koch; books on sport owned by Mr. Edward F. Burke of Baltimore; library of Mr. Paul Wilkinson, Esq., of Mexico City, mainly relating to the Maya Indians; library of the late I. T. Williams; library of extra-illustrated American history and drama of the late John B. Moreau, Esq.; library of the late Mrs. Georgiana B. Rutter; books on bibliography and the like formed by Mr. G. P. Philes; Fort

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AMERICAN WATER COLOR SOCIETY, 48th Annual Exhibition.

National Arts Club, 119 E. 19th St.

Works received .....	Feb. 1
Opens .....	Feb. 4
Closes .....	Feb. 25

ARCHITECTURAL LEAGUE OF NEW YORK, Fine Arts Building, 215 West 57 St.

30th Annual Exhibition.

Last day for exhibits .....	Jan. 21, 22
Exhibition dates .....	Feb. 7-27 inclusive

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.

Entries by .....	Feb. 6
Day for receiving works at the gallery .....	Feb. 8
Closes .....	Feb. 15
Opens .....	Mar. 1

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Closes .....	Jan. 18
Opens .....	Feb. 7
Limit day for receiving works at the gallery .....	Mar. 28

Sumter autograph and manuscript collection, formed by the late Major General S. W. Crawford, U. S. A.; American history letters and documents owned by John Heise, Esq., of Syracuse; library of First Editions of modern authors, mainly inscribed, collected by Mr. Lawrens Maynard of Boston; fine arts reference library of H. A. Smythe Martin; collection of priced and illustrated art catalogs formed by Mr. L. Crist Delmonico; a collection of books by order of Mr. James W. Osborne; etchings, engravings and fine art reference books comprising the stock left by the late Rudolph Seckel and original drawings collected by Marquis Fosseo of Florence and sold by order of Mr. Guido B. Roeder of New York.

**Clarke Chinese Rugs Sold.**

The American Art Galleries were crowded Wednesday afternoon at the opening of the Thomas B. Clarke sale of antique Chinese rugs. The 175 examples of the first session brought \$11,360. Mr. John Keresy paid the highest price of the day, \$460, for a K'anghsi carpet, 12 feet 6 by 12 feet. For a blue rug with swastika and bat designs he paid \$325 and \$130 for a smaller rug, with sapphire lace designs on a smoke ground.

Mrs. Arthur Scott Burden paid \$220 for a rug with the nine Fu dogs. Mr. J. F. Blair gave \$150 for a square rug with flower sprays and medallions and \$250 for a blue and white deep pile rug. Mr. J. E. Chichester paid \$290 for a warm rose-colored rug. A rug with sapphire blue ground went to the same buyer for \$240.

A rug with a swastika lattice of orange brown on yellow went to Dr. George Woodward for \$210, and Mr. Russell Tyson paid \$320 for a golden yellow and peach pink example and Mr. C. D. Jackson \$240 for an eighteenth century rug with a leaf brown field. Mrs. Charles H. Luddington paid \$270 for a rug with lattice designs in blue and brown. A blue and white rug of the Ch'ien-lung period went to Mrs. T. Kramer for \$270.

Results of the sessions of Jan. 8-10 will be given next week.

**WANTED****OTTO WIECKER, 62 PEMBERTON SQ., BOSTON, MASS.**

Norman, J., Engravings of George and Martha Washington.

Old views of American cities

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Phyfe, Duncan, Furniture made by

Autograph material of Washington and Lincoln

**FOR SALE****OTTO WIECKER, 62 PEMBERTON SQ., BOSTON, MASS.**

Cole, Thomas, Canvas, 34 x 25

Sonntag, W. L., Canvas, 36 x 27

Morse, S. F. B., An authenticated portrait, cabinet size

West, Benjamin, Original pen and ink drawing

Bachelder, J. B., Battle of Gettysburg, artist's proof

Marshall, W. E., Lincoln, artist's proof

Hicks, T., Calhoun and Lincoln

Chicago, Old folio view of the Briggs House

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**EXHIBITIONS NOW ON.**

(Continued from page 5.)

**Another MacDowell Group.**

With plenty of space to show their wares and have their say another group of painters and sculptors appears at the MacDowell Club, 108 W. 55 St., to Jan. 10. Susan M. Ketcham shows special aptitude in portraying sea and shore, notably in "After the Storm, Ogunquit, Me." and "Where the River Meets the Sea," and Sybilla E. Mittel, several excellent dog pictures, notably "Fox Hounds Against Evening Sun." William E. B. Starkweather has "A Shadow," a striking female portrait, an effective picture of "Old Henri and His Grandson," and Maria Rinaldi, "Drudge and Mystic," as well as views of an Italian hill town and on the seashore. Several frank and agreeable coast views by Clara D. Davidson (Mrs. C. S. Simpson), include a lady working on "The Embroidery Ring" and "Shinnecock Lighthouse." Emily Nichols Hatch shows much facility and considerable technical ability in landscapes and portraits, including one of Mr. James Lord and also a nude, set in a landscape, called "The Pause." Olaf N. Brauner has an agreeable figure of a girl on a seaside cliff called "Whither," "The Lily White Wraith" and two coast scenes. Alta West Salisbury, H. R. MacGinnis, and Josephine Paddock, display interesting landscapes, Mr. MacGinnis' lifting cloud effect being particularly good, and there are good figure works and a portrait by Anna Milo Upjohn. Sculptures of interest are shown by Elizabeth Sturtevant Bliss and Janet Scudder.

**AMERICAN ART ANNUAL.**

The "American Art Annual," Vol. XI, (published by the American Federation of Arts, Miss Florence N. Levy, editor, 215 W. 57 St., price \$5, and dated 1914) has just been published. The volume covers two years (1913-14), and its 546 pages of reading matter, cover a wide field and contain much useful information and much that is indispensable to the artist, dealer, collector and art lover.

The information along all these lines has been carefully compiled and is on the whole as accurate as possible, although the list of Art Appraisers is not as full as it should be.

In the "Year in Art," Miss Levy calls attention to the remarkable growth in art activities during the past two years and to the fact that the volume gives the story of the foundation and growth of the country's Art Museums and Societies. She notes that 5,082 paintings, bringing over \$50 each, were sold in 1912-13 for a total of \$2,660,510.82, that a Rembrandt brought the highest price, \$130,000, a Turner, \$105,000, and a Romney, \$100,000. George Inness' "Sunset—Montclair," brought the highest figure obtained for an American picture, namely, \$24,000, while a Blakelock brought \$13,900, and two Wyants, \$12,000 each. Of course, while these figures are interesting, Miss Levy had to compile them from Auctioneers' records, which, unfortunately, do not detail the number of pictures "bought in" or "passed" at auctions, and whose "protected" prices swell the totals.



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